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of Cinematographers



Sunset on Great Salt Lake. Reproduced from Location Library of American Society of Cinematographers, Hollywood. Photographed by C. Curtis Fether.

THIS MONTH:

**An Epoch Marking Meeting of Cinematographers;
Amateur Cinematography: A Professional's Notes
for Amateurs—By Joseph Dubray; "The Stills Move
the Movies"; Kamera Komics; Questions and Answers**


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


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American Cinematographer

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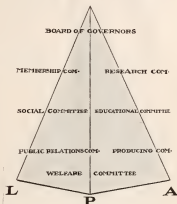
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What The Movies Have Accomplished

In that little book, "Can Anything Good Come Out of Hollywood," which went to bat for Hollywood and the motion picture industry at a time when everybody seemed to be taking a left handed wallop at them, the following tribute was paid to the cinema. It is still the best thing ever written about the pictures and should be preserved in bronze:

Before the advent of the motion picture the world was rather slow. The common people, especially the people in the smaller towns and in the country had little in the way of amusement. A limited number in the larger cities who had the price and a developed taste for the theater had opportunity to see all that was worth while in drama, vaudeville and opera, and, occasionally, the smaller communities saw a road show headed by some celebrity, the road show being usually a mere shadow of the New York production.

The country towns caught the "ten-twenty-three" shows, the patent medicine companies, the fakers, the carnivals and the one-ring circuses. It was darkest Africa for ninety per cent of the good people so far as amusements went, and so it still would be but for the coming of the motion picture. * * *

The moving picture has lengthened the lives of the old by giving them a new interest in life. The neighborhood theater, easy of access from the home, is a blessing to the old people. It puts them in touch with the world and renews their youth.

It helps the parents to keep up-to-date with the kiddies and keeps the family together in the evening. Boys and girls are not in mischief when at the picture show. If a picture be objectionable parents should keep the kiddies away from it.

It has made a tour of the world possible by staying at them acquainted so that the peoples of the world for the first time understand each others needs. This is the greatest influence for world wide peace.

It has made a tour of the world possible by staying at home. The film takes the fan everywhere and broadens his mind and makes him a better citizen.

It shows us how things are made and gives us an understanding of the tremendous cleverness of man. This stimulates interest in arts and crafts. People who habitually see pictures are better informed than people who taboo them.

For a long time the church looked upon the film as a devil, but it has been found to be a great medium for good and now the churches are installing projection machines so rapidly that theater managers have taken alarm. The film is used to illustrate sermons, in Sunday school work, in the missions, in propaganda, in entertainments and to earn money with.

In educational work its usefulness has no limit. It is in all large schools, colleges and universities and has been found so much superior to the text book that educators look for it to revolutionize educational methods. Its use tends to quicken instruction and, therefore, to shorten the

school and college terms and this brings girls and boys into the channels of production at an earlier age, the grand result being to lighten the economic burden of the world and greatly lessen poverty. Thomas A. Edison said recently that he could teach children more history in fifteen minutes with a film than they could learn in two weeks from a text book.

It has vastly aided the healing science by spreading broadcast the knowledge of hygiene and sanitation and is doing a great work of instruction in surgery and the care of the sick and insane.

It helped win the World War by arousing patriotic sentiment and it was one of the most powerful factors in selling Liberty Bonds and in putting over the various drives for relief funds.

The motion picture theater is the theater of the common people and was the first form of high class entertainment in reach of the great public. It took the greatest stars in the world into the small towns and put them in reach of all. Without the pictures they would never have been seen by the great majority of the people.

It has developed a wealth of dramatic talent that would never have reached the stage and it has been a God send to hundreds of clever player-folk who had been thrown into the scrap heap by the stage because of advancing years.

It has encouraged and vivified all the arts.

It has taken the fine old stage plays—long on the shelf—that otherwise always would have been lost to the masses and sent them into all the world at prices the people could pay.

It has stimulated the drama, painting, sculpture, music, literature, poetry, dancing, by demanding all of these in its productions and by employing the greatest masters in all arts in the production of films and in the theaters.

It has inculcated a taste for good music among the people and is rapidly destroying jazz because the people for the first time in their lives are given the best music at prices they can pay.

It has stimulated every trade and especially the building trades and the liberal arts. Almost everything imaginable from fine art to a biscuit; from an elephant to a mouse; from a city to a doll's house, is used in making pictures and the men and women employed in the arts and crafts that produce these things are used along with them.

It has created many new professions as directors, art directors, technical directors, scenarists, cinematographers, cutters, editors, etc., etc.

It has enriched authors by utilizing their old works and demanding their new ones.

It employs a vast army of men and women in its manifold activities of production, distribution and exhibition and in the arts and crafts that feed it.

It has touched the whole wide world and its touch has been to bless. And these are only a few of the good things the films have done.

EDITORIAL—THE VOICE OF THE A. S. C.

¶ A new era in the history of cinematography burgeoned into bloom on the night of September 6th, in the auditorium of the Hollywood Chamber of Commerce, when one hundred and fifty candidates took the obligation of the A. S. C. and became full-fledged members of the greatest organization of cinematographers in the world. It was the largest gathering of camera operatives in the history of the camera and undoubtedly the most important event in the annals of the photographic department of the industry, for it marked the time of amalgamation of all the cinematographic forces into one harmonious and progressive body, all dedicated to the proposition that motion pictures constitute the greatest civilizing power on earth and that the men of the camera are the exponents of this power. Now, at last, the *Cameramasters* of the industry present an unbroken front in the cinema's march of progress and the new era is hailed as the apotheosis of the camera. The pen and the sword are mighty, but the camera is the winged emblem of world peace, and in this sign do the cinematographers have faith that they will conquer. "*Camera sapientia est*" might well be their slogan.

¶ President Daniel Clark of the A. S. C. announces the appointment of Silas E. Snyder as editor and general manager of THE AMERICAN CINEMATOGRAPHER, to succeed Mr. Foster Goss, resigned. Mr. Snyder needs no introduction either to our readers or to members of the A. S. C., as he created THE AMERICAN CINEMATOGRAPHER in its magazine form, was for two years its editor and, after several years' activity in motion picture publicity, is just getting back to the "old home". The A. S. C. bespeaks for Mr. Snyder the cordial support of its membership and the readers and advertisers of our magazine.

¶ THE CINEMATOGRAPHER regrets to announce the retirement of Mr. Foster Goss who, for six years, has been editor and general manager. During his incumbency Mr. Goss was a constructive worker in his field, and his success in building up THE CINEMATOGRAPHER will long be remembered with gratitude by the A. S. C., whose good will follows him and his in any pursuit he may choose. THE CINEMATOGRAPHER takes this occasion to

thank the retiring editor for his efficient and intelligent administration.

¶ THE CINEMATOGRAPHER is happy to announce the addition to its editorial staff of Mr. Joseph Dubray, A. S. C., who, beginning with this, the September issue, will have supervision of the technical features of our publication. Our many technical readers will be glad to know this, as it insures absolute correctness in technical details. Mr. Dubray needs no introduction to the photographic world of two continents, as he has had long experience in the laboratories and studios of Europe as well as in the United States. He was formerly representative of Pathe Freres in America and has always held a prominent place in the photographic department of the cinema. He was a soldier of France and is a veteran of the A. S. C., which is proud to own him as a member. Mr. Dubray is a linguist and a writer of note in several languages.

CONSTITUTION WEEK

¶ The Constitution Anniversary Association is a national organization with headquarters in Chicago, Illinois.

¶ The object of the Association as set forth in the Articles of Incorporation is as follows:

¶ "To engage in such activities as will tend to bring about a better understanding of the Constitution of the United States;

¶ "To further a widespread observance of the anniversary of its completion;

¶ "To urge a study of the discussions which resulted in its adoption, interpretation and administration;

¶ To encourage an adequate appreciation of its importance as an aid to the solution of present-day problems."

¶ This is the fifth year of our service in urging a worthy observance of the week of September 17, which has come to be known as Constitution Week, and which in 1927 will be September 11-17.

¶ The A. S. C. is in hearty accord with this movement, and enjoins upon its members a study of the Constitution and observance of Constitution Week.

A NEW MILESTONE IN THE EVOLUTION OF THE A. S. C.

The greatest assemblage of cinematographers as the world's history of cinematography was that which gathered in the auditorium of the Hollywood Chamber of Commerce on the night of September 6, 1927, when 130 candidates were initiated into membership of the American Society of Cinematographers, the parent organization of the motion picture photographers of America.

A formal dinner was tendered the new members by the A. S. C., presided over by Daniel B. Clark, President of this Society, who, in his speech of welcome to the incoming members, sounded the keynote of co-operation and economy, through loyalty, progress and art, the three cardinal qualifications stressed in the slogan of the organization.

Before the program of the evening was opened President Clark called upon the assemblage to stand in silence in memory of the late Marcus Loew, who the society, in resolutions, declared to have been one of the greatest factors in the upbuilding of the cinema.

After dinner the obligation was administered the new and old members and the former were inducted in the ritual of the A. S. C. by the three Vice-Presidents, John Boyle, Victor Milner and Frank B. Good, speaking respectively on Loyalty, Progress and Art.

Mr. Boyle dwelt upon the Society's long career of loyalty to the industry and told of the harmonious relations between members and how loyalty had led to the great success of the A. S. C. in its long struggle to achieve its present exalted place in the world of motion pictures. He said in part:

"It is my privilege to speak to you tonight on the subject of 'Loyalty,' the first word of our motto, *Loyalty, Progress and Art*. And what is Loyalty? The dictionary defines it as 'A quality or state of being constant and faithful in any relation implying trust and confidence; the bearing of true allegiance to constituted authority or the devoted allegiance or service to a friend or cause,' while Webster says that it is sentiment accompanying a sense of allegiance. Since both these have a large sale, we'll say they're right.

"To us, fellow craftsmen, *Loyalty* means all of these things—and more. From early childhood we are taught loyalty to our God, our country, our family, our friends, and when we enter the business field we learn a new form of loyalty—that which binds together many as one, because of their unity of purpose, their high ideals, their desire to do bigger and better things in their particular art.

"It is not given to all of us the opportunity to carry out our own personal aims, but each man can do his bit to raise the standard of his own work and thereby improve the profession itself.

"As Henry Ward Beecher said: 'All higher motives, ideals, conceptions and sentiments in a man are of no account if they do not come forward to strengthen him

for the better discharge of his duties which devolve upon him in the ordinary affairs of life.'

"In the picture business nothing is easier than fault-finding, and the next time we catch ourselves at it let's try and remember that it takes no talent, no self-denial, no brains and no character to set up in the grumbling business, and, since we long ago committed the Golden Rule to memory, let us now apply it to life. Let us not by word or deed seek, in the presence of others, to belittle or deride a fellow member or his work, which may have been due to circumstances beyond his control. Let us be generous in our praise and encouragement and ever ready to help one another, as it is 'much easier to be critical than to be correct.' Co-operation is not a sentiment, but an economic necessity. Charles Dickens never said a truer thing than when he said: 'It is well for a man to respect his own vocation, whatever it is, and to think himself bound to uphold it and to claim for it the respect it deserves.'

"In our work loyalty is synonymous with conscientiousness. The ability to concentrate on the work at hand, completing each detail with thoroughness, is a trait to be acquired by all of us (if we would win success), from those starting out to those who have already reached the top. Every one of us can look back and recall individuals whose success has been largely due to loyalty, not only to their superiors but loyalty to their work and to themselves.

"The longer I live the more deeply I am convinced that what makes the difference between the weak and the powerful, the great and the insignificant, is energy, invincible determination, a purpose once formed, then Death or Victory.

"Loyalty, then, means success, and the straightest road to success is Merit. Don't forget that. You may bluff your way along for years, or you may have a million-dollar 'drag,' but in the end you'll find that unless you possess merit you'll be given what every service station gives away free—the air.

"Success, as we all know, means money. It is good to have money. Sort of gives a fellow a snug and comfortable feeling to know that his check for five dollars won't be returned marked N. S. F., but, at the same time, it is a good thing to check up once in a while and make sure we have not lost the things money cannot buy. So, don't part with your ideals, for when they are gone you may still exist, but you have ceased to live. As Polonius said to his son, Laertes, who was about to take a long journey:

"This, above all, to thine own self be true, and it must follow, as the night the day, thou can't not then be false to any man."

Mr. Milner was equally eloquent in his talk upon progress, sketching in terse, vigorous sentences the evolu-

(Continued on Page 16)

"THE STILLS MOVE THE MOVIES"

By JOSEPH STILLMAN

"THE STILLS MOVE THE MOVIES." This is the paradox a clever film salesman served the writer a few days ago.

And it is true. The stills move the movies on the market. Either in the salesman's kit, as advance information to distributor and exhibitor, in the newspaper and magazine or presented to the public in the form of lobby displays, they assuredly MOVE THE MOVIES.

This axiom once established THE "AMERICAN CINEMATOGRAPHER" decided to inaugurate in this issue a STILL PICTURES DEPARTMENT, the main object of which is to bring forth a close co-operation between all branches of our industry in this matter of vital importance.

Mr. Producer, Mr. Publicity Director, Mr. Distributor, Mr. Film Salesman, Mr. Exhibitor and finally Mr. PUBLIC—you are all invited, nay, you are all urged to express your opinions, your wants, your criticisms, your praise, your suggestions to the Still Photographer through the medium of "THE AMERICAN CINEMATOGRAPHER."

The "AMERICAN SOCIETY OF CINEMATOPHILERS," the sponsor of this publication, has opened its doors to the Still Photographer engaged in the motion picture industry. No better proof could be given of the importance attached to this branch of the industry by the cinematographer himself. No better guarantee could be given, that Still Photography, will progress with the same gigantic strides, that Cinematography has been made to progress ever since it's first appearance.

It is the aim of "THE AMERICAN CINEMATOPHILERS" to keep this department ALIVE, to investigate and discuss all matters pertaining to it, the artistic, the technical, the commercial points of view, in a manner that will lead to constructive open discussion and be an incentive to progress.

One of the greatest assets, perhaps the greatest, in a pictorial expression, is good composition.

As the main scope of a picture is to tell a story, the different elements of a picture must be arranged, composed in such a manner that not only are they pleasing to the eye, but also that they hold the interest of the observer, emphasize the salient points of the subject, force the eye to read the story as a normal succession of events and stimulate the imagination to a truthful elaboration of the story itself.

Still photography as applied at present to motion pictures has not at it's disposal the great asset of colour, hence composition must be attained by the still photographer through a judicious disposition of lines and of lights and shades.

It has been the privilege of the writer to have at his disposal the interesting set of still pictures that have been made for the C. B. De Mille production, "The King of Kings." Among the mass of truly beautiful stills the writer had no other choice but to close his eyes and, through the scenic, scenic, scenic, no prank let Fate decide which of these stills he should bring forth for an analysis on composition.

In the picture, "The Last Supper," Mr. Wm. Thomas has started his composition with the vertical line of the Savior, and has used as second principal line the horizontal given by the table and the highlights on the faces of the disciples.

These two lines form a cross which we would like to



"The Last Supper"

see more complete in its vertical arm in the dark gap under the table between the two disciples seated in the foreground.

The opposition of these two lines enhances the strength of the central figure while the elliptical form, perfectly discernible in conjunction with the horizontal, brings about the impression of unity and continuity so difficult to obtain in a group composed of numerous figures.

The stability of the composition is given by the triangular or pyramidal construction, having the head of the Savior as apex, the line of His right arm extended by the folds of the sleeve of the Disciple, the top of the stool on one side, and the head of Judas seated at the left of the Christ, followed by the outstretched leg of one of the Disciples in the right lower corner of the picture, forming the other side.

The curved archway frames in most of the group, greatly helping the circular sweep of the eye and keeping it concentrated upon the subject without means of escape.

The dangerous tendency of the line of vision to make an exit from the picture is manifest at the left side of the picture.

The eye starts at the focus of the picture, the head of the Christ, and is immediately attracted to travel from left to right, to the strong heads of the three Disciples at the left. From there it follows the circular sweep towards the left, through the white shirt of the Disciple at the right, the horizontal of the bench, the top of the stool, the knee of the Disciple at the left, the hand resting on the thigh, the forearm, and would from there be led astray out of the picture, were it not for the happy intervention of the vertical line of the drape at the extreme left, which checks this tendency and brings the eye back into the picture to the face of the Disciple and from there follows its natural course up to the starting point, the head of the Savior.

The verticals given by the highlights on the walls at the left and right of the picture will help to keep the

(Continued on Page 18)

First Aid Saves Life and Treasure

On Sunday, August 28th, at the home of Tom Mix, Fox western star, in Beverly Hills, a demonstration in first aid was staged by a team of experts from the personnel of the Southern California Telephone Company of Los Angeles.

The demonstration was arranged by Daniel Clark, president of the A. S. C., and for many years chief cinematographer for the Tom Mix unit, Mr. Clark being the pioneer among motion picture operatives in a movement looking to the general adoption of first aid in the industry.

several thousand dollars added many thousands to the negative cost because of an accident which might have been saved from fatality by prompt and efficient application of first aid. As it was a life was lost, and days wasted waiting for another player to take the place of the deceased and in scores of retakes necessary to be made.

The demonstration at the home of Mr. Mix was arranged because of the western star's personal interest in the subject, he, himself being an expert as a result of his war training overseas.

While this particular demonstration was put on for



Doc Clark, A. S. C., demonstrates first aid for drowning with Tom Mix as the subject

That the time has come for such a movement is not denied and it is not too much to hope that within the near future every operative in motion pictures will have received instruction in first aid and be able to apply it practically and efficiently in time of emergency.

Of course the first consideration in the adoption of first aid is humanitarian, but of second and very great importance, also, is that of economy, of which subject much is heard in these days.

Mr. Clark cites a case where a company on remote location and carrying a twenty-four hour overhead of



The proper way to rescue a drowning person is demonstrated in Tom Mix's swimming pool

the benefit of only a limited number of motion picture operatives it attracted hundreds who eagerly appropriated the instruction which included first aid methods in the treatment of deep cuts, fractures, shock, drowning, asphyxiation, etc., etc.

Mr. Clark is especially anxious that the camera crews become expert in first aid as the camera is at all times near the theater of action and therefore in a strategic position to be the first to administer treatment.

Once more, therefore, does the cameraman prove himself a pioneer in motion picture progress toward the ideal in co-operation and efficiency.

William Williams, A. S. C., is photographing Billy Evans at the Mack Sennett Studio.

* * *

Paul Allen, A. S. C., is in charge of the photography for Sierra Pictures' "Baby and the Savages."

* * *

Harry Forbes, A. S. C., is shooting the latest Newlows comedy at the Stern Brothers Studio.

Vernon Walker, A. S. C., is shooting the latest Smith family comedy at the Mack Sennett Studio. Phil Whitman, also an A. S. C. member and recently assigned to directorial work, is the director. Raymond McKee and Ruth Hyatt are featured.

* * *

George Barnes, A. S. C., continues photographing the Samuel Goldwyn production, "The Devil Dancer," in which Gilda Grey and Clive Brook are starred.

In Camerafornia . . .

and News Notes of the Month

John P. Whalen, A. S. C., is chief cinematographer on "White Flames" now in the course of production at the new Monrovia Studios. Joseph La Shelle is at the second camera. Following the new vogue in studio lighting only incandescent lamps are being used. The production is being directed by Victor Adamson and the cast includes George O'Hara, William V. Mong, Jack Mower, Eileen Sedgwick and Frances Raymond.

Frank B. Good, A. S. C., after having recently finished a production for the Cecil B. DeMille Studios, is now busily engaged in photographing a William Fox production.

Nick Musuraca, A. S. C., has recently returned from Keene Camp in the San Jacinto mountains, where he was on location with the Tom Tyler unit of the F. B. O. Studios. James Dugan directed Tyler and Frankie Darro was also co-starred. Musuraca has been assigned the camera work on "Red Coats of Canada," which stars Patsy Ruth Miller. Under the direction of Robert De Lacy the company will spend two weeks on Mount Shasta on location.

Dev Jennings, A. S. C., is continuing camera work on the forthcoming Buster Keaton comedy feature now in the course of production at the Keaton Studio.

Edgar Lyons, A. S. C., in association with Jack Brann, is shooting the current Billy Dooley comedy at the Christie Studio. William Watson is directing.

Joseph Walker, A. S. C., is chief cinematographer on Columbia's "The College Hero," now being directed by Walter Lang.

J. Peverell Marley, A. S. C., is photographing William Boyd's next starring vehicle, "The West Pointer," at the Cecil B. DeMille Studios. Donald Crisp is director.

Lucien Andriot, A. S. C., is in charge of photograph for "The Main Event," which is directed by William K. Howard and stars Vera Reynolds.

David Abel, A. S. C., has started camera work on "The Forbidden Woman," which stars Jetta Goudal, is being directed by Paul Stein, and was written by Clara Beranger.

St. Elmo Boyce, A. S. C., is shooting a Mack Sennett comedy which features Madeline Hurlock.

Ernest Miller, A. S. C., is chief cinematographer on the James Cruze production, "On To Reno," being completed at the Metropolitan Studio. Marse Prevost is being starred.

Dwight Warren, A. S. C., is shooting, at the Educational Studios, the latest Eddie Quillan comedy, as yet untitled.

Len Smith, A. S. C., is in charge of the photograph on "Wheels of Destiny". The picture is being produced at the Fine Arts Studio under the direction of Duke Worne.

William Hyer, A. S. C., is now photographing Educational's boy star, Big Boy, in an untitled comedy.

Len Smith, A. S. C., is in charge of the photography on "Blondes By Choice," now being shot at the Fine Arts Studios. Claire Windsor is the star of the production which is being directed by Hampton Del Ruth.

Georges Benoit, A. S. C., of the fine old Benoit family of France and St. Louis, is the tremendously proud father of Georgette, eight and one-half pounds in weight, who arrived the last day of August. Mother and daughter are getting on fine.

William Daniels, A. S. C., is photographing, at the Metro-Goldwyn-Mayer Studios, "Bringing Up Father." The comedy team of Polly Moran and Marie Dressler are featured, the continuity being by Frances Marion.

Max Fabian, A. S. C., is in charge of the photography on "In Old Kentucky," now being made at M-G-M.

Ira Morgan, A. S. C., has spent several weeks in the East for William Haines' next picture, "West Point," the production being directed by Ed Sedgwick.

Clyde De Vinna, A. S. C., is shooting Tim McCoy's next western picture, "Wyoming," for M-G-M release.

Walter Lundin, A. S. C., chief cinematographer for Harold Lloyd, is still in the East, where the famous comedy star is shooting scenes for his next production. Lundin is being assisted by Robert Doran, also an A. S. C. member, and many interior scenes are being shot at the erstwhile Famous Players-Lasky Studio on the East coast.

Amateur Cinematography

A Professional's Notes for Amateurs

Part XI
By Jos. A. Dubray
A. S. C.

Lenses Powers and Image Formation

(Continued from August Cinematographer)

In the preceding chapters, we have summarily analyzed the conditions which are indispensable for the formation of images by lenses, and the fundamental laws that regulate such phenomena.

We have reached the conclusion that only positive lenses form a real image, and therefore the positive value as an essential feature of lenses or combination of lenses that are to be used for the formation of images for photographic purposes.

In our investigation and analysis, we have always assumed that the light emanated by the object or luminous source, was monochromatic and the rays concurring to form the image, were at a very small distance from the axis of the lens.

Although the use of a lens under the specified conditions mark a great improvement, over the use of the pin-hole aperture, it presents a number of imperfections which impair the orthoscopic qualities of the instrument.

These imperfections are called *aberrations*.

Let us consider a spherical, positive lens, of a diameter greater than the one subtended in an angle of 12 degrees, where the focal point is taken as the apex of the angle.

Following the reasoning and formulae given for tracing either geometrically or trigonometrically, the path of rays concurring to form an image, we find that the marginal rays, or the rays that are further away from the axis, meet, after refraction, at a point nearer to the lens than its focal point.

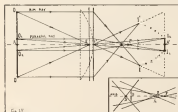


Fig. 17

In Fig. 25, this phenomena is graphically represented, exaggerating the convergence of the marginal rays, in respect to the paraxial ones or rays parallel and near to the Axis, in order to emphasize this phenomena of aberration.

The conjugate I_1 of the object point O_1 , and the conjugate I_2 of the object point O_2 define the limits of the

orthoscopic image, because all rays emanated from the object within the area bounded by these and all points within the limits $O_1 O_2$, intersect at the point F, on the Axis of the lens.

But, if we consider the marginal points O and O' , we find that the meeting of the refracted rays, takes place on the Axis, at a point nearer the lens than the Focal point, and consequently their conjugates are formed outside the image plane.

All rays emanated from object points lying between the paraxial ones and the extreme marginals, will have their conjugates in different image points, which are more distant from the orthoscopic image plane, the more distant is the object point from the axis.

A screen placed at the image plane A' , will then collect an image which appears sharp within the limits $I_1 I_2$, and will gradually decrease in sharpness, the more distant the image-point is from the axial image-point A' .

It is quite obvious that the refracted rays, could be forced to all meet at the point F, on the Axis, by modifying the form of the refracting surfaces. This modification is in the realm of possibilities, but the refracting surfaces should then be modified so that they would no longer be spherical but parabolical. Now such a curve is extremely difficult to obtain by the grinding of the glass, so difficult, in fact, that it is impractical, if other means of destroying the aberration can be found.

Considering that this sort of aberration is caused solely by the spherical shape of lenses, physicists have called it *spherical aberration*.

The inset in Fig. 25, shows in a greatly exaggerated way, the intersections of different refracted rays, on the Axis.

The rays meeting on the Axis at the point S, are the rim ray refracted by a lens. The rays crossing the Axis at F, are two paraxial rays, and therefore the point F, represents the Focus of the lens. The third set of rays meeting at the point marked $\frac{1}{2}$ represent two refracted rays, corresponding to two incident rays, parallel to the Axis and midway between the paraxial and marginal rays.

The distance S F, is called the *longitudinal spherical aberration of the lens*.

It would seem logical to think that the degree of aberration, should be proportional to the aperture of the lens, but facts prove that it is not so. The incident rays placed at equal distances from the rim and paraxial rays, do not meet at half-way between S and F, but at a point situated at $\frac{1}{3}$ the distance S F, from F. We arrive therefore at

(Continued on Page 13)



Kamera Komic



Our Questionnaire

Since the whole world has gone daffy on questionnaires, **THE AMERICAN CINEMATOGRAPHER**, not to be outdone, begs leave of its readers to submit the following. For the first one hundred per cent answer received it offers a one hundred years' subscription to the **CINEMATOGRAPHER**. Read 'em and think:

- What is (or was) a "beat" in cinematography?
- Who was the first motion cameraman? ■ ■
- Who invented the first tripod?
- Who photographed "Kismet"?
- Why is a camera so named?
- How is a daguerreotype made?
- What does 16 mm. mean?
- Where was the first feature length motion picture produced and exhibited?
- What is a supervisor and what are his duties, if any?
- Who stole Charlie Ross?

* * *

Camera Faults and How to Remedy Them
By **LEN H. ROSS, A. S. C., A. R. P. S., Sydney, Australia, N. S. W.**

(This is written for no reason at all except that the author is propped up in bed with a fractured ankle and has nothing else to do.)

Much has been written about the operation of motion picture cameras, but very little has appeared about operating them. It is hoped the following suggestions will be of some help to the cinematographer who wishes to attend to his own repairs. I might state that it is usually cheaper to take a refractory camera to a good mechanic in the first instance, but where expense does not enter the proposition the following suggestions will be found useful—especially to the manufacturers of cameras.

Fault—Cause—Remedy

Camera refuses to turn.
It's sick—or something.

Remove camera from tripod. Lay on floor. Go out to car and retrieve from tool kit a hammer, a screw driver and a cold chisel (this may be possible if your car hasn't been in the garage lately). Remove lenses from front of camera with screw driver and roll these across the room out of the way. Remove front of camera with screw driver and hammer, then look inside. You will notice a black circular disc staring you in the face (if it isn't there then you've been stung, because it ought to be in the camera). This is called the shutter. With a pair of snips or heavy scissors cut this away, close to its hub, and you will notice a few gears and what is commonly known as a cam, by whose rotation uniform traversing motion is imparted to a vertical bar (or anyway that is what it is

supposed to do). Tap the cam and bar a few times with the chisel and hammer. Now try the camera. If it still refuses to move, soak the whole works in a saturated solution of Hyposulphate of Soda. This should fix it.

Fault—Cause—Remedy

Upon developing negative taken from camera it is noticed that the images are upside down. Commonly called reversal of image.

Lens has been inserted upside down.
Turn camera upside down on tripod and crank with left hand.

* * *

Fault—Cause—Remedy

Negative has muddy appearance.
Mud has been allowed to get on the surface of the lens.
Rub mud off lens with a piece of coarse emery cloth.

* * *

Fault—Cause—Remedy

Pictures unsteady on screen.
Too much "B" battery potential.
Jack up camera and back a new tripod under it

A Letter From Len H. Ross

Our good friend, **LEN H. ROSS, A. S. C.**, writes from Sydney, Australia, the following interesting letter:

"I met Scott Dunlap, who is over here to direct Eva Novak in a series of Australian picture, and agreed to photograph his first picture. At the completion of this picture, I got a proposition to direct 52 single-reel comedies for an Australian company, and am now busy on these, as you will see by the enclosed advertisement from a local trade paper. I have completed two at this writing and they appear to be going over very well with Australian audiences. As far as I can find out, this is the first attempt to make single-reel comedies over here.

"Sydney is rapidly acquiring a Hollywood colony. At present we have Norman Dawn, Scott Dunlap, Eva Novak, Edith Roberts, Jack Gavin, Walter Long, Eric Wilkinson and Bill Reed.

"The American Cinematographer has a fine circulation over here and is very much appreciated by everyone in the business."

ERRATA

In the August issue of **THE AMERICAN CINEMATOGRAPHER**, page 7, line 17, a full line was inadvertently omitted. Instead of reading: "especially Dupont, etc.," it should read: "With vari-colored carbons, especially on color sensitized and high sensitive film, as Dupont Panchromatic, Eastman Panchromatic and Agfa superspeed." Apologies to Mr. McBan and our readers.

Questions and Answers

The AMERICAN CINEMATOGRAPHER has, since its inception, been the recipient of a voluminous correspondence from its readers, displaying a great and constantly increasing interest in the progress of cinematography.

Flattering plaudits and sincere criticisms on the cinematographer's work, inquiries on how, where and when, pertaining to most of the outstanding photographic features of many motion picture productions and, of late, a real deluge of requests from amateur cinematographers for advice and information on the many problems facing them in their new enterprise, and which can be solved only through long experience and indefatigable study.

This correspondence has reached such a volume that the AMERICAN CINEMATOGRAPHER cannot any longer directly and personally answer it, hence the inauguration of this new department, which is dedicated to all the friends of cinematography.

All inquiries that reach the office of the AMERICAN CINEMATOGRAPHER will receive the most prompt consideration possible and all answers will be quoted from the most reliable sources.

The AMERICAN CINEMATOGRAPHER extends, henceforth, a cordial invitation to all its readers to avail themselves of this new service, which will assuredly prove to be a source of enjoyment and of closer relations among themselves.

The AMERICAN CINEMATOGRAPHER wishes to encourage the exchange of ideas that will tend to increase the popularity of motion pictures in both the professional and amateur fields and sponsors this movement heartily and with a spirit of good comradeship.

QUESTION.—*What is the meaning of the num. sign after the figure 16 which designates the film used in amateur moving picture cameras?*

ANSWER.—num. means millimeters, and the figure 16 serves to indicate the number of millimeters giving the width of the film.

The millimeter is a measure of length, one-thousandth the length of the meter, which is the unit of length in the metric system.

The metric system is exclusively used in almost all the European countries, and in all scientific calculations and works in the United States.

The length of the meter was obtained by determining the ten-millionth of the fourth of the Terrestrial Meridian, i. e., the ten-millionth of the distance from the Equator to the North Pole.

A bar made of an alloy of platinum (90%) and Iridium (10%) is kept at the International Bureau of Weights and Measures in Paris (France), and its length at a temperature of 0° Centigrade represents the true and International Meter.

As the metric system is decimal, the fractional units of the meter are as follows:

The DECIMETER = 1/10 of a meter

The CENTIMETER = 1/100 of a meter

The MILLIMETER = 1/1000 of a meter

By act of July, 1896, Congress has fixed the relation:

1 METER = 39.37 INCHES

and therefore 1 millimeter = inches 0.03937, and 16 millimeters are equal to a trifle over $\frac{5}{8}$ of an inch.

QUESTION.—*What is the difference between a 6-inch lens and a 6-inch telephoto lens?*

ANSWER.—The principal difference between a 6-inch lens and a telephoto lens of the same focal length is that the telephoto lens requires a much lesser bellows draw than the usual photographic lens.

In other words, the distance of the back element of the 6-inch telephoto lens to the film is less than the distance required by a 6-inch lens for the same object, the camera being placed at the same distance for the obtention of a picture of the same size.

The advantage of using a telephoto lens is evident when it is desired to reduce the actual length of the lens mount and thus make the camera more portable and less cumbersome.

In the other end, the telephoto lens, being a combination of a collecting and a dispersing lens, its relative aperture is small as compared with a regular all-collective lens. Its speed is then reduced, and a longer exposure required.

There are two kinds of telephoto lenses, one with variable focal length, and one with fixed focal length. In the latter the construction is quite simplified, and several excellent telephoto lenses of this type are now available on the market, which combine a quite large relative aperture with the compactness that is the main and most advantageous feature of telephoto lenses.

A discussion on telephoto lenses will appear in one of the future issues of the AMERICAN CINEMATOGRAPHER.

QUESTION.—*How can you obtain a fade-out with an amateur motion picture camera?*

ANSWER.—A fade-out with an amateur motion picture camera can be obtained by gradually closing the diaphragm while taking the picture. This operation can hardly be performed by the photographer unless the camera is attached to a tripod.

A good length for a fade-out is from 25 to 30 frames, and the operator should experiment and accustom himself in gradually and smoothly closing the diaphragm in the time necessary for the taking of this number of frames, from 4 to 5 seconds at the normal speed.

QUESTION.—*Can I get backwards motion with a Pathe camera?*

ANSWER.—Yes. Just hold the camera upside down while taking the picture. But remember to separate the reversed scene from other straight scenes that may be on the same roll, upon its return from the laboratory, and splice it again, reversing end-for-end, so the scene will run right side up on the projecting screen.

QUESTION.—*How long can a roll of exposed film be kept without danger to the image, before it is sent to the finishing station?*

ANSWER.—We strongly advise to send a roll of film to the laboratory as soon as possible after exposure. A delay of weeks may prove injurious.

QUESTION.—*How many feet of 16 mm. film are required for titles of normal length?*

ANSWER.—If title exceeds eight words use TWO feet of film for every FOUR words.

If the title has less than eight words, use TWO feet every THREE words.

In NO CASE should a title be shorter than TWO feet.

QUESTION.—*Who is responsible for the beautiful photography in Ewald Lanning's picture, "The Way of All Flesh"?*

ANSWER.—Mr. Victor Milner, of Famous Players-Lasky, and member of the A. S. C.

AMATEUR CINEMATOGRAPHY

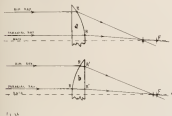
(Continued from Page 10)

the conclusion, that *the aberration increases with the square of the aperture.*

It is also evident that the distance D , represents the *duc of confusion*, or degree of unsharpness due to the aberration for rim rays and the distance D^1 represents the *duc of confusion* for rays placed midway between paraxial and rim rays.

From the figure it is easy to deduce that *the duc of confusion, increases with the cube of the aperture* from which we deduce that, *spherical aberration is greatly reduced by reducing the aperture of the lens, (by means of a diaphragm for instance).* The circle of confusion is reduced to one-eighth of its full aperture value, if the lens is stopped down to half aperture.

Let us, now, analyze the path of incident and refracted rays, through a positive lens of the Plano-convex type as illustrated in Fig 26a.



The first surface of the lens, which is turned towards the object, is *plane*.

The rays *parallel to axis* and incident upon this face suffer, then, *no refraction*, and enter and travel through the lens in a path which is still parallel to the Axis.

Refraction will take place only when the incident ray, strikes the second surface, so the *curvature imparted on the front wave, is entirely dependent upon this curved surface.*

By trigonometrically tracing the path of the refracted rays, we find that *the more the incident ray is inclined to the surface-point of the lens which determine its refraction, the more the spherical aberration is pronounced, and viceversa.*

The more the incident ray is normal to the refracting surface-point, the less spherical aberration is liable to occur.

It is quite evident, then, that if the incident rays can be forced to follow a path that requires the least effort (so to speak) in order to undergo refraction, the spherical aberration will be reduced to a minimum.

This hypothesis, is proven to be true, by the fact that,

In Memory of

MARCUS LOEW

The A. S. C.

if we simply turn the plano-convex lens around, so as to present its bulging surface to the object, the aberration is greatly lessened, because the effort of refraction is divided among the two surfaces of the lens.

If we examine Fig. 26, this effect, is quite noticeable.

In Fig. 26a, the incident rays parallel to the axis, do not suffer refraction in entering the lens, because they are perpendicular to its first surface and the amount of refraction which is dependent upon the value of the lens and upon its radius of curvature, takes place entirely at R.

In Fig. 26b, the incident rays suffer refraction, first at point R, and further refraction at the point R¹, because their parallelism to the axis is destroyed by the refraction at R.

(Continued in October)

SHOOTING STILLS IN THE SKY

That excellent article, "Shooting Stills in the Sky" in the August CINEMATOGRAPHER was written by Frederick A. Parrish, A. S. C., of Colorado Springs.

— AKELEY SPECIALIST —

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THE CAMERAMAST



Initiation dinner of the American Society of Cinematographers, September 6, 1927, when one hundred fifty new members were welcomed into the fold. The membership of the A. S. C. has, since June, 1927, increased three hundred per cent, and includes ninety-eight per



ERS OF THE WORLD



cent of the men who have produced that same percentage of the world's motion picture masterpieces. Only a portion of the membership is here shown—many were on location or at work on productions.



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A NEW MILESTONE IN THE EVOLUTION OF THE A. S. C.

(Continued from Page 6)

tion of the art of cinematography and forecasting the progress of the future. According to Mr. Milner the Golden Age of cinematography is yet to come, and he sees in the A. S. C. the greatest factor in ushering in this Golden Age.

Mr. Good, at the station in the ritual symbolizing Art, said in part:

"Art is reality. Too often we are tempted to regard the products of art as art itself when, in fact, art is a body of ideas, of which the art is only an outward expression. In motion pictures art may be crudely described as the skill or ability of the cinematographer to visualize instantly how any scene will look in values of black and white. He must have the ability to do so instantly, because the industry has not yet evolved to that high level where the cinematographer is called into the pre-production councils and conferences to determine art values before shooting begins. This much-needed reform is sure to come if for no other reason than it will save time and thereby money.

"It is slowly percolating into the minds of the producers that if a picture has real value as a work of art, it is because the camera master had most to do with putting the *Art* into it.

"Usually we are given something to shoot—and find it all set for us. We have no opportunity to use our imagination in the construction of the scene we are to shoot, but the art of the cinematographer is in the way he does it.

"There is no set rule of procedure. Take a dozen cinematographers and no two will photograph the scene alike, but all will get beauty into the scene—and beauty is art.

"Our problem is usually that of skillfully blending the action into the scenic investiture so there will be nothing incongruous, no false note and nothing out of harmony—nor to offend the aesthetic taste of the critic—and I will say here that the camera masters have been outstandingly successful in producing artistic results and, in doing so, have proven themselves to be natural artists of no mean ability. We take nothing away from the other departments of the cinema when we claim that no other group in our industry has gone so far in so short a time.

"Summed up—your art is your own personal method of handling any given photographic problem, so as to secure the best possible art values, according to your ideals."

After the Vice-Presidents had spoken President Clark introduced those past-presidents of the A. S. C. in attendance at the dinner, Messrs. Homer Scott, James Van Trees and Gaetano Guadio, who spoke briefly, but eloquently, of the A. S. C. and of the dignity, importance and artistry of the cinematographic profession. They poured enthusiasm into the occasion and gave the incoming members something to think about.

Arthur Webb, attorney of the A. S. C., reminded the assembly that the Society is The American Society of Cinematographers, Incorporated, organized under the laws of California, and a tangible asset in the community, as an institution of standing and importance in the commonwealth and one of which all members should be proud.

Secretary Charles Clarke and Treasurer George Schneiderman spoke of the economic side of the cinematographer's relations to the Society, while Arthur Edson, one of the distinguished members of the Old Guard, welcomed the new members and paid a tribute to the organization.

As stated, President Clark's keynote was the furtherance of co-operation and economy through Loyalty, Progress and Art. He counseled patience, alertness, energy and enthusiasm, and prophesied a glorious future for the A. S. C. and its constituent members, who had shed luster upon the cinema by their unmatchable record of devotion to duty, growth in efficiency and in the requirements of their art. He pointed out that the cinematographer is, first of all, an artist; and a stunt man only when called upon to do stunts.

He explained that the Board of Governors had recommended revision of the By-Laws, to conform to the requirements of the greatly increased membership, and that questions of policy would be discussed at a more opportune time. He saw nothing ahead save that which might bring encouragement to every member and to every other operative in the industry.

The President elucidated his plan for the future discharge of the business of the Society through a system of standing committees, a diagram of which may be seen on Page 3 of this issue. These committees, as announced, with their personnel, are:

Public Relations—John Boyle, chairman; Glen MacWilliams, Arthur Edson, Gilbert Warrenton, Herford Tynes Cowling, John Seitz, Georges Benoit, George Eastman, Thomas A. Edison, Arthur C. Webb.

Production—Fred Jackman, James Van Trees, Homer Scott, Gaetano Gaudio.

Educational—Frank Good, Guy Wilky, Alfred Gilks, E. Burton Seene, Floyd Jackman, King Gray.

Welfare—Charles G. Clarke, Chas. Rosher, Gaetano Gaudio, Arthur Edson, John Arnold, Karl Struss.

Research—Victor Milner, Gilbert Warrenton, George Meehan, John Seitz, Ned Van Buren, Thomas A. Edison, George Eastman, Percy Hilburn, George Barnes, Joseph A. Dubray.

The members of the Board of Governors are ex-officio members of all committees, but all committees will have a free hand to act independently under the director of their respective chairmen, and it is believed that, through this system, the increased work of the Society may be speeded up. There is much to be done and some great developments to the glory of both the Society and the industry loom in the not distant future.

Treasurer George Schneiderman made the important

Progress of Photography, 1927

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announcement that a special committee, to be chosen at large from representative men in all classifications of the membership, would meet with a committee of the producers on Monday, September 12.

The program closed with a whole-hearted fraternizing of the old and new members, and the sentiment was general that the occasion constituted the most significant event in the history of motion photography and that it marked the beginning of great things for the cinematographic department of the industry.

The members of the A. S. C. are congratulating their brother cinematographer, Mr. Louis W. O'Connell, upon becoming a Benedick. The event happened on August 15th, at the home of the bride's mother, Mrs. Elizabeth Burns, Bellingham, Washington. Joyce May Burns, the lovely bride, is a popular society girl of Bellingham. The O'Connells are at home at 2041 Glencoe way, Hollywood.

Sol Polito, A. S. C., is shooting the First National feature, "Shepherd of the Hills," at the Burbank Studio.

Jack McKenzie, A. S. C., is chief cinematographer on the special First National production, "A Texas Steer," which stars Will Rogers, the famous mayor of Beverly Hills.

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"THE STILLS MOVE THE MOVIES"

(Continued from Page 7.)

vision within its boundaries while the turning of all the faces towards the central figure greatly enhances its importance.

The play of lights and shades is remarkably well handled and the radiation of light from the center still emphasizes the unity of the composition and brings into relief the importance of each of the disciples as a different unit in a whole, without destroying, even perhaps increasing, the importance of the figure of the Christ.

The attitudes of the Disciples and their expressions of tense anxiety tell the whole story in a simple and dignified manner and the variety of movement on the part of the Disciples increases the dignity of the calmness of the Christ, who with extended arms denotes His willingness to submit to the supreme sacrifice while giving an impression of stupendous strength and power.



"Neither Do I Condemn Thee"

This picture as treated by Mr. Mortensen presents the fundamental schemes of good composition.

The sternness and grandeur of the subject is carried through the powerful vertical lines of the columns and the line of the figure of the Savior continued by the white column of smoke above His head.

The ascent of the verticals is stopped by the horizontal line (which, although broken, is by no means weak) formed by the highlights of the sub-bases of the columns which, beside relieving the verticals, serve as a frame above the main subject.

The stability of the composition is brought about by the evident pyramidal structure which has the head of the Savior as apex, the right arm and the mass of the sinner on one side and the left arm and the three stones

(Continued on Page 19)

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on the ground on the other side, while the well defined horizontal shadow on the ground serves as base.

The head of the Christ is the focus to which the eye is immediately attracted; the slight sympathetic inclination of the head besides relieving the sternness of the figure, leads the eye to follow the line of the right arm down to the crouching, but not exempt of grace, form of the sinner.

The darkness of this figure, the act of her turning her face away from the observer, the modesty implied by the position of her left hand, make an admirable contrast with the powerful and majestic figure of the Christ.

From the figure of the woman the eye is led up to the upper part of the picture by the vertical apportioned by the base of the candelabrum and its shaft to the opening through which the sky may be perceived.

The danger of ending here the visual path is avoided by the curved line of the block on the sill of the opening and the decorative design on the column. This line leads the eye to the curl of smoke, hence back into the picture, to the left arm of the Christ and the three stones which complete the story telling qualities of the picture.

The horizontal lines of the steps would be too prominent if they were not cleverly broken by the dark mass of the hair of the woman and relieved by the oblique shadows on the ground.

As they are they help to frame and give emphasis to the upper part of the figure of the Christ, which is the main motif of the picture.



"The Tempter"

Mr. Thomas is to be highly commended for the daring bit of composition sense displayed in the picture of Satan on the threshold of the Temple.

Here is another composition in which the verticals play the greatest part. The massiveness and sobriety of the lines of the columns and of the vertical of the figure continued by the impressive shadow on the central shaft give

(Continued on Page 21)

"THE STILLS MOVE THE MOVIES"*(Continued from Page 19)*

tremendous power to the whole composition, while the radiating lines, formed by the shadow on the wall intersected by the short, but powerful, one formed by the extended arm down to the elbow of his left arm, locate forcibly and unmistakably the focus of the picture at the face of Satan, though this point is located lower than the center of the picture.

Psychologically, although the figure of Satan is human, imposing and almost majestic, an expression of danger and repellant is vividly felt. The heavy shadow arched overhead limits the sphere of action of the main subject and refuses him access to the higher spheres.

In spite of this sense of danger, perhaps because of it, the figure is extremely attractive and the observer feels a desire to enter the picture were it not for the barrier existing in the foreground in form of the heavy horizontal shadow.

Even if this barrier could be removed or surmounted, no one, it seems, would dare expose himself to the lurking mysterious danger of being noticed by the figure by walking in front of it, and feels the inanity of the attempt of sneaking between it and the column through the narrow space left there as an opening.

(Concluded on Page 24)

Edward J. Snyder, A. S. C., is photographing "The Dog Wins" at the Metropolitan Studio under the direction of Noel Smith.

* * *

Henry Gernard, A. S. C., is in charge of the photography for the latest Richard Rosson production, *for* Paramount.

* * *

Harry Perry, A. S. C., continues the photography on "Now We're In the Air," which features the comedy team, Raymond Hatton and Wallace Berry.

* * *

J. Roy Hunt, A. S. C., is chief cinematographer for Bebe Daniels' next comedy, "She's a Sheik," now in the course of production at the Paramount Studio, under the direction of Clarence Badger.

* * *

Victor Milner, A. S. C., is still receiving congratulations for his excellent photography in "The Way of All Flesh," and which stars Emil Jannings.

* * *

George Stevens, A. S. C., is shooting the latest Max Davidson comedy at the Hal Rosch Studios in Culver City.

* * *

John W. Boyle, A. S. C., is photographing Mack Sennett's special feature, "The Romance of a Bathing Girl." Johnny Burke, of vaudeville fame, and an all-star cast.

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Weinberg, Fred—De Mille
Wilkins, Alfred E.—Lasky
Wital, E. L.—Universal
Wolk, Arthur C.—Abner

"THE STILLS MOVE THE MOVIES"

(Continued from Page 21)

The mystery that enshrouds the composition, is emphasized by the masterful play of light and shadows, the source of light coming from below, in a natural manner indeed, but forcibly enough to correspond to the popular conception of the lower, eternally burning depths.



"And the Earth Did Quake and the Rocks Rent"

The main motive of this picture by Mr. Mortensen is carried out by opposition of lines, the sweep of which brings the eye in rapid succession back and forth from one end of the picture to the other, while it is kept within the boundaries of the subject by the potential framing of the boulders on each side of the picture.

Even at the very first glance no doubt exists in the mind that a cataclysm is happening and that all the figures in the picture are doomed to certain destruction in spite of their rebellion against fate.

Even at the very first glance no doubt exists in the mind that a cataclysm is happening and that all the figures in the picture are doomed to certain destruction in spite of their rebellion against fate.

The sweep of the main lines is cleverly hatched up by an irregular succession of short verticals and slightly diagonal lines, mostly formed by uprisen arms. These breakages of continuity emphasize strikingly the turmoil and chaos of the catastrophe.

The eye starts its movement from the tree and crumbling rocks at the left upper end of the picture, follows the slightly curved broken line of high lights on hands and heads against the darkened sky, rushes back diagonally to the slanting large rock at the left, returns into the picture in a gigantic curved sweep along the prostrate figures, the yelling face, the confused mass of humanity, up to the man standing against the boulder, where it is sharply stopped by the horizontal dark shadow on the boulder and returns into the picture along a beautifully mysterious foreground which would rush the

eye out of the picture were it not for the dark, curved shadow in the left lower foreground, which leads it up using the rocks as stepping stones, to the trees, the original starting point as the analysis.

The eye follows thus a complete circle though the scurrying around from one end to the other maintains the impression of haste, turmoil, anxiety, horror which are the main characteristics of the tragic event.

No figure is actually prominent, but the grouping, through its unity, makes one ponder over the fate of the man, be it an individual, a nation or humanity as a whole.

If the upper corners had been kept in a darker tone they would perhaps have better enclosed the composition and would have still more emphasized the tragic element of the picture, but even as it stands it has a beautiful expression of tremendous action.

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Of the world's land, the United States possesses.....	6%
Of the world's population the United States makes.....	7%
Of the world's wheat we grow.....	27%
Of the world's coal we mine.....	40%
Of the world's telephones we have.....	63%
Of the world's corn we grow.....	75%
Of the world's automobiles we make.....	80%
But of the world's motion pictures Hollywood produces more than.....	85%

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AKLEY CAMERA—Phone Perry Evans, Dinkler 3696, or care A. S. C., 1222 Guaranty Bldg., Hollywood.

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ATTENTION A. S. C.

On the night of September 11 a special committee of the Motion Picture Producers and Distributors of America, composed of Messrs. Sol. Wurtzel, William Sotom, Watterson Rothacker and Frederick Berdon, met with a special committee of the A. S. C. in the assembly rooms of the Society in the Guaranty Building, Hollywood.

The producers asked for a full and frank discussion of matters near to the hearts of the cinematographers and, after a four-hour session, it was the general opinion that much good would eventuate from the meeting.

For lack of time the proceedings of the meeting cannot be published in this issue, but will be communicated to the full membership by letter and discussed in the next open meeting of the A. S. C.

Arthur Reeves, A. S. C., is photographing a Burton King production now being made at the Tec-Art Studio.

* * *

H. C. Neuman, A. S. C., is shooting Hoot Gibson's latest Western picture for Universal release. The working title is "The Lion and the Lamb."

* * *

Arthur L. Todd, A. S. C., is chief cinematographer on *Laura La Plante's* next Universal production, "Thanks for the Buggy Ride." Miss La Plante's husband, William Seiter, is directing.

* * *

Ed Du Par, A. S. C., is photographing "Dog of the Regiment" for Warner Brothers.

* * *

Barney McGill, A. S. C., is in charge of the camera work on Dolores Costello's next Warner Brothers production, "The College Widow," which Archie Mayo is directing.

* * *

Max Du Pont and Earle F. Walker, both A. S. C. members, have just completed the cinematography on the newest Tiffany production, "Once and Forever." Directed by Phil Soren, the picture features Johnnie Harron, Patsy Ruth Miller, Paulette Goddard and William Mong.

* * *

George Schoederman, A. S. C., continues the camera work on the current John Ford production at the William Fox Studio.

* * *

Daniel B. Clark, A. S. C., is preparing to shoot the next Tom Mix feature, soon to be put into production at the Fox Studio.

* * *

Joseph August, A. S. C., is first cinematographer on Madge Bellamy's latest picture, "Very Confidential."

* * *

L. W. O'Connell, A. S. C., is photographing "Wolf Fangs" at the William Fox Studio.

* * *

Percy Halburn, A. S. C., is chief cinematographer on the latest John Gilbert production for Metro-Goldwyn-Mayer release. Monta Bell is directing.

* * *

John Boyle, A. S. C., chief cinematographer for Mack Sennett, reports that the comedy king is using Technicolor in his two-reelers, the first time Technicolor has been used in short comedies.

* * *

Charles Boyle, A. S. C., has just finished the cinematography on the F. B. O. feature, "Ranger of the North," which features Lena Bagueette and Hugh Trevor and was directed by Jerry Storm. Boyle established a record for efficiency in that the entire picture filmed in the High Sierras, was completed in three weeks, only one day being required for interiors at the studio.

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very truly yours,

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